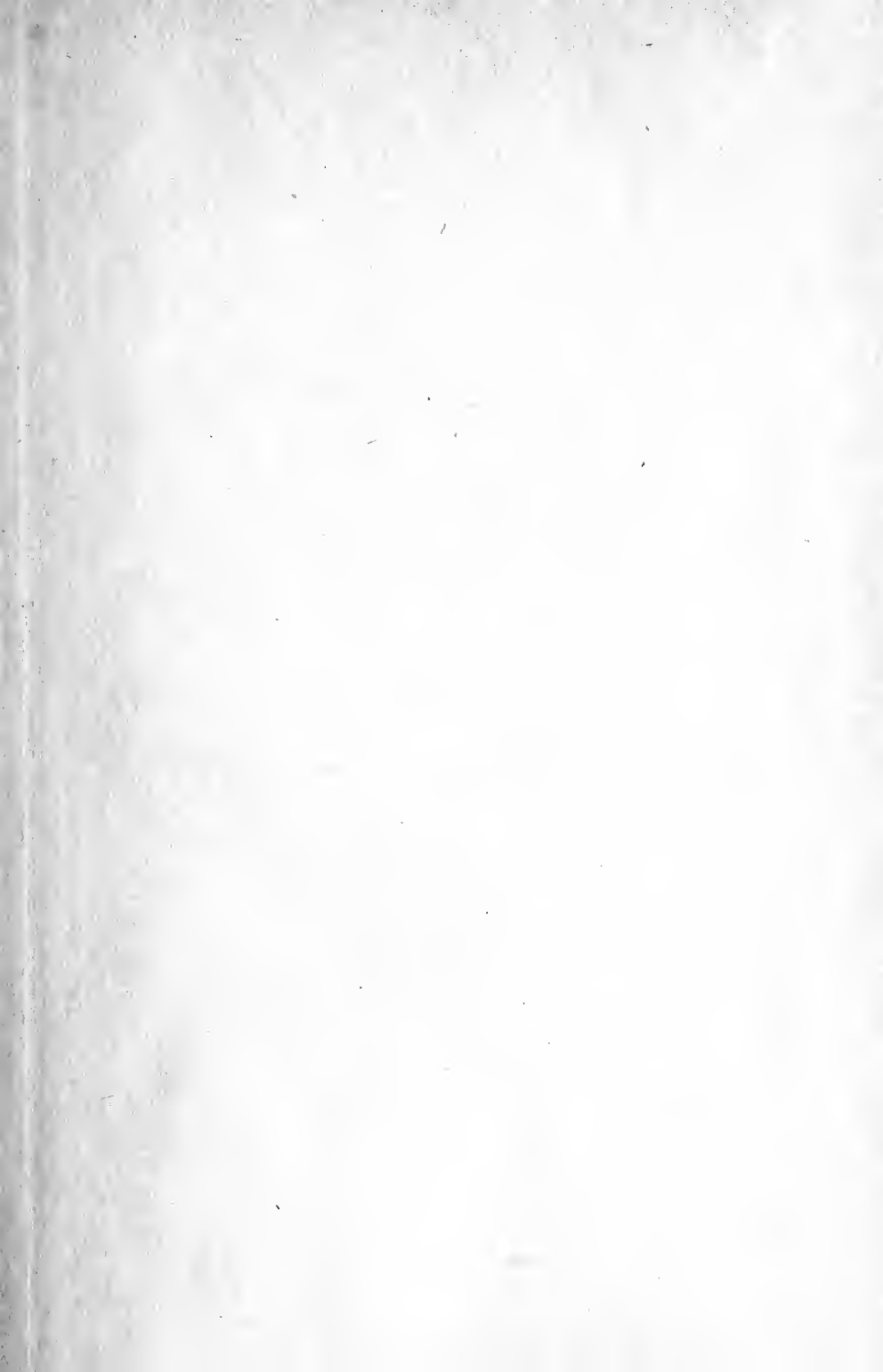


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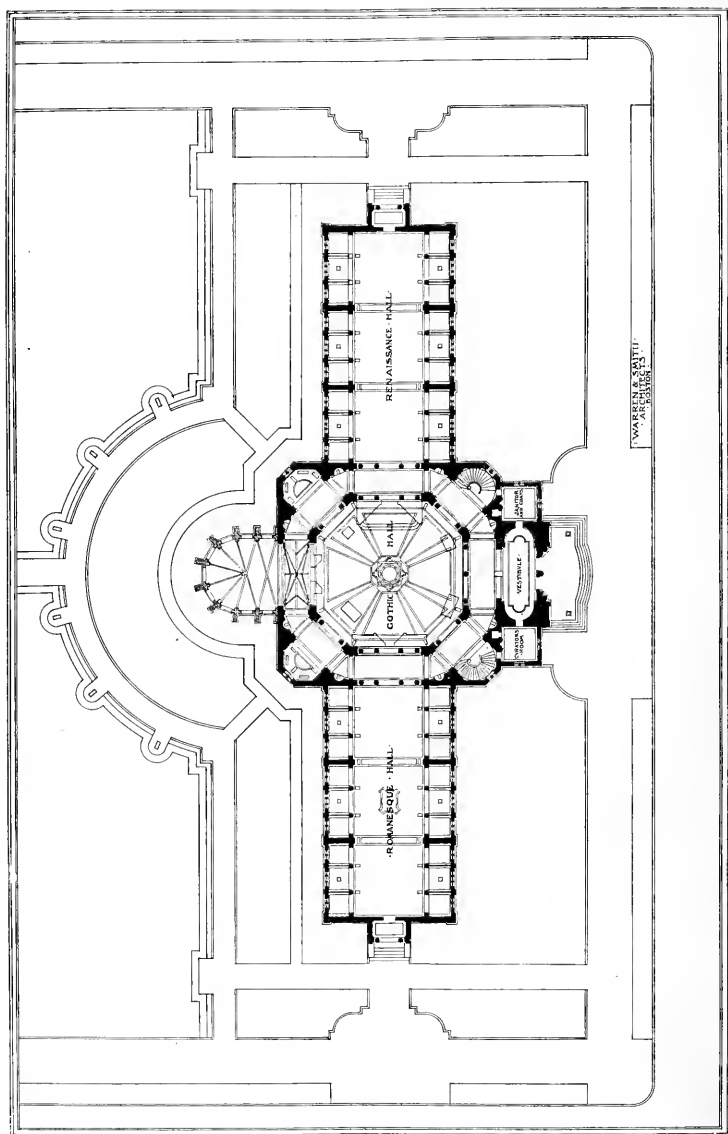
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GERMANIC MUSEUM
OF
HARVARD UNIVERSITY

HAND BOOK

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FLOOR PLAN OF A PROPOSED BUILDING FOR THE GERMANIC MUSEUM

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Museum of Fine Arts
Sept. 6, 1944

FOREWORD

THE ultimate aim* of the Germanic Museum of Harvard University is to illustrate by reproductions† of typical works of the fine arts and the crafts the development of Germanic culture from the first contact of Germanic tribes with the civilization of the Roman empire to the present day. Its plan, therefore, includes, for the earliest times, as full a representation as possible of the modes of habitation and dress, the armament, and the religious rites of Germanic tribes previous to the Karolingian epoch. Particular emphasis is to be laid within this primitive age upon Frankish, Norse, and Anglo-Saxon antiquities. The era of Charlemagne and his immediate successors is to be brought to view, as far as possible, by reproductions of Karolingian art, miniatures, fictile ivories, and architectural works. From the tenth century on, *i. e.*, with the development of a distinct German nationality, the selection of objects is to be limited, in the main, to the Germanic territory included

* Cf. Kuno Francke, *Deutsche Kultur in Amerika und das Germanische Museum der Harvard Universität*, in *Deutsche Rundschau* (Berlin), April, 1902, the first presentation of this subject.

† This limitation to reproductions has been decided upon, because only in this way the restriction of the Museum to really typical works can be assured. Wherever possible, these reproductions are to be in the full size of the original.

in the Holy Roman Empire. The Middle Ages proper are to be represented chiefly by works of architecture, sculpture, and painting, illustrating the development of the Romanesque and the Gothic styles; but reproductions of mediaeval armament and dress, both ecclesiastical and secular, will, if possible, be included. The fifteenth century is to be brought to view chiefly by painting and sculpture from the Van Eycks to Dürer, Holbein, and Peter Vischer. From the Reformation on, the two main divisions of the Museum will be devoted to princely art on the one hand, and popular art on the other; and an attempt will be made by reproducing types of provincial styles, such as the Alemannian, the Bavarian, the Saxon farmhouse, and by reproducing certain dwellings of striking historical significance, such as rooms from the Dürer House at Nürnberg, or rooms from the Goethe House at Frankfurt, to bring into a condensed conspectus the outward forms of living in a particular epoch or a particular territory. The principal schools of sculpture and painting from the Renaissance to Rauch and Cornelius and their successors are to receive due attention. Contemporary German art also is, as far as possible, to be represented.

This comprehensive plan, the final execution of which will probably demand the work of decades to come, has thus far led at least to a successful beginning in one or two directions. The success of this beginning is largely due to the generous interest taken in it by His Majesty the German Emperor; and it is fitting that the following

description of the present collections of the Museum should be introduced by the expression of sincere and respectful gratitude for his splendid gifts. To the officers and members of the Germanic Museum Association, also, and to other friends of the Museum, both in America and Europe, hearty thanks are due for valuable services rendered to this cause.

The formal opening of the Museum took place on November 10, 1903, the date of Schiller's birth, before an audience including delegates from many American colleges and universities, and in the presence of a special representative of the German Emperor. The principal address was delivered by Carl Schurz, the foremost American citizen of German blood.

From November, 1903, to July, 1906, the Museum was visited by some 70,000 persons, although it was regularly open to the public only on two entire days and two afternoons of the week. Lectures on German religious sculpture of the Middle Ages were given in the Museum by the Curator to advanced students in 1903-04 and 1905-06.

K. F.

August, 1906.

The second edition of this Hand-book brings the description of the collections up to date, *i. e.*, to November, 1907. The foremost additions to the Museum made since the first edition was published are: the bronze gate of the Cathedral of Augsburg, the pulpit and the crucifixion group of Wech-selburg, the tomb of Emperor Louis the Bavarian from

the Church of Our Lady at Munich, and the relief of the Nürnberg Town-Weigher by Adam Kraft. That of these gifts, one should have come from His Majesty the King of Saxony, another from the Municipal Government of the city of Nürnberg, is a fresh and gratifying proof of the importance attached to this Museum in Germany. The difficulty encountered in placing these monuments properly emphasizes anew the necessity of a new and suitable building. Indeed, not until the money for such a new building has been provided, will it be possible to make this Museum truly representative of the history of German culture.

The number of visitors to the Museum has now risen above 100,000. During the present winter semester, Professor Clemen, of the University of Bonn, is holding a seminary on mediaeval German sculpture, in the Museum. I am indebted to Professor Clemen for numerous suggestions in preparing this revised edition of the Hand-book.

K. F.

November, 1907.

The only accession made to our collections since the second edition of this Hand-book was published is Peter Vischer's Theoderic, described on page 43, a gift of the Bostoner Deutsche Gesellschaft. With the installation of this statue the limit of placing objects properly in the present museum building has been reached. Our work has therefore come to an end, unless a new building is provided.

K. F.

June, 1908.

INTRODUCTORY STATEMENT

THE collections of the Germanic Museum, in its present shape, may be summed up under three principal heads, namely :—

- I. ANTIQUITIES OF THE PRE-KAROLINGIAN PERIOD.
- II. MONUMENTAL GERMAN SCULPTURE OF THE MIDDLE AGES AND THE RENAISSANCE.
- III. GERMAN METAL WORK FROM THE TWELFTH TO THE EIGHTEENTH CENTURY.

Although these three divisions differ widely from each other, both in number and in importance of the objects constituting them, it seems best, in a description of the main features of the present collection, to follow the outline suggested by this tripartite grouping.

The numbers in brackets after the different objects refer to the numbers attached to the pedestals of the casts.

I. ANTIQUITIES OF THE PRE-KAROLINGIAN PERIOD

THIS section contains only a few detached objects, illustrating various phases of life on Germanic territory from the Roman invasion to the Merovingian epoch. The earliest monument is a series of RELIEFS FROM THE MARCUS AURELIUS COLUMN IN ROME [1],* representing scenes from the wars of the Romans against the Marcomanni (166-180 A.D.). These reliefs, mounted on the wall to the right and left of the entrance to the Museum, are interesting as historical documents, giving graphic accounts of the hostile clash between the Roman and the Germanic world in the centuries preceding the age of the Migrations, and showing, incidentally, the Roman view of Germanic racial type and manner of living. The following scenes are represented: embarkation of captive Germanic nobles for transport across a river (the Danube?); abduction of three fettered Germanic chieftains and two noble youths, likewise in chains; trial of prisoners of war before the Emperor; execution of a prisoner of war in the presence of the Emperor; destruction by fire of a Germanic village,

* Cf. Eugen Petersen, Alfred von Domaszewski u. A., *Die Marcus-Säule auf Piazza Colonna in Rom*. München, 1896.

and acts of violence done to Germanic women and children. In all these scenes, the bodily and mental features of the Germanic type are well defined: strongly built, tall figures; massive, mane-like beard and hair; dignity and stateliness in gait and posture; a striking sincerity in gesture and address. The nobles are distinguished from the common people by full, freely flowing mantles; princes and people alike are distinguished from the Romans by the wearing of trousers. The habitations consist of huts, partly round, partly rectangular, built apparently of reed and roofed with the same material.

In the middle of the aisle on either side of the Museum entrance are placed two figures of heroic size, from the Römisch-Germanisches Museum at Mainz, representing a ROMAN LEGIONARIUS [2] with reproductions of arms found in the neighborhood of Mainz, and a FRANKISH WARRIOR [3] of the Merovingian epoch. The former,* protected by a leather armor, a helmet of steel and bronze, and a wooden shield, and armed with sword, dagger and *pilum*, gives an idea of the equipment of the Roman troops that for centuries guarded the *limes*, or boundary line of the Empire, running from the Westerwald near Bonn to the Danube near Ratisbon. The latter,† with his spear, his missile *axe* (the *francisca*), his short, broad knife (the

* Cf. L. Jacobi, *Das Römerkastell Saalburg* (Homburg, 1897), p. 481 ff.

† Cf. L. Lindenschmitt, *Handbuch der deutschen Altertumskunde* (Braunschweig, 1880), I, p. 189 ff.

scramasax), and his long, broad sword (the *spatha*), suggests the aggressiveness and impetuosity of the hosts through whom Clovis subdued the larger part of Middle Europe to Merovingian rule. That the shape and ornamentation of arms and weapons of the Frankish warrior show both the influence of Roman armament and deviation from it, is obvious.

The only specimen of North Germanic antiquities included in the collection is a model of the NYDAM BOAT [4],* in the north wing of the Museum. The original, which is of oak and measures 75 feet in length and $10\frac{1}{2}$ feet in width of the middle part, was dug out in 1863 from a peat bog near the village of Nydam on Flensburg harbor, Schleswig-holstein, and forms now one of the principal treasures of the Museum Vaterländischer Altertümer at Kiel. Within and about the boat there were found 28 oars, hundreds of spears, bows, arrow shafts and arrow points, shield buckles, and 34 Roman coins of the years 69–217 A.D. The character of the ornaments of the arms and weapons seems to point to the fifth century as the time when the boat with its contents was left on the strand where it gradually sank into the bog. Probably an engagement between some hostile tribes had taken place on and off the shore, and the victors left part of the booty on the battleground as a thank-offering to the gods. It is impossible to assign the boat with certainty to a definite tribe. From the fact that it

* Cf. Sophus Müller, *Nordische Altertumskunde* (Strassburg, 1898), II, p. 137 ff.

was found near the original seats of the Angli, one might feel inclined to conjecture that it is a type of the boats in which the Anglo-Saxons in the fifth century crossed over to Britain. The position of the rudder on the right-hand side of the boat is an illustration of the etymology of the word "star-board" (= steering board).

II. MONUMENTAL GERMAN SCULPTURE OF THE MIDDLE AGES AND THE RENAISSANCE

By far the largest part of the Museum is devoted to monumental German sculpture of the Romanesque, Gothic, and Renaissance periods; indeed, it may be said that there are few museums either in America or Europe where this phase of the history of German culture is as impressively represented as here. Most of the largest casts of these monuments were given by His Majesty the German Emperor; many important gifts from American citizens also and from princes and governments and other friends of the Museum in Germany and Switzerland are included in this section.

The background of this remarkable collection is formed by some two hundred large photographs (chiefly from the Kgl. Preussische Messbildanstalt at Berlin) of German architectural masterpieces from the early Middle Ages to the eighteenth century, including views of exteriors and interiors of the principal German cathedrals, castles, city halls, guild halls, and patrician houses. A model of the HOHKÖNIGSBURG [5, north wing],* near Schlettstadt in Alsace,

* Or, more correctly, of the form which the Hohkönigsburg will present after the work of restoration, which is now going on, will have been completed.

one of the most perfect types of secular mediaeval architecture, is likewise intended as a part of the historical setting for the collection of monumental casts. And a similar purpose is served by reproductions, in water colors, photographs, and colored prints, of a number of Romanesque mural paintings from Rhenish churches, Gothic and Renaissance altar pieces, and religious paintings of the Flemish school.

The earliest group of monumental sculptures, exhibited in full size reproductions, belongs to the ancient bishopric of Hildesheim, where at the beginning of the eleventh century, mainly through the efforts of Bishop Bernward (992-1022), a remarkable plastic activity was called to life. Of the many artistic productions which owe their origin to Bernward's suggestion and initiative,* the Germanic Museum possesses the two most important: the BRONZE GATES OF HILDESHEIM CATHEDRAL [6] and the so-called BERNWARD COLUMN [7], both originally belonging to the Church of St. Michael. The Bronze Gates, finished in 1015, are the earlier work. The eight panels on either wing represent, on the left: the fall of man, *i. e.*, various scenes from Genesis, beginning with the creation of Eve and ending with the curse placed upon Cain; on the right: the redemption of man, *i. e.*, various scenes from the life of Christ, beginning with the Annunciation and ending with the appearance of the risen Christ before Mary Magdalen. While the influence of Byzantine conventionalism is clearly visible in these

* Cf. Thanemar, *Vita Bernwardi*, c. 5, 6.



reliefs, particularly in the arabesque-like forms of plants and trees, there is in them also striking evidence of a diametrically opposed tendency, a crude, but naive, realism which above all aims at an unmistakable presentation of facts. A similar impression is produced by the spirally arranged reliefs of the Bernward Column, representing in twenty-eight scenes the life of Christ from the baptism in the Jordan to the entry in Jerusalem, with an intermezzo of the martyrdom of John the Baptist.* It should, however, be added that the grouping in the column is more compact and serves better the purpose of an artistic filling out of a given space. That the influence of Roman models, such as the Column of Trajan or Marcus Aurelius, is herein betrayed, seems indisputable. Originally, the Column was crowned by a capital with a superadded cross. It was probably completed in the last years of Bernward's life. As is the case with nearly all mediaeval German sculptures no name of an artist is attached either to the Cathedral Gates or the Bernward Column.

Considered together, these two Hildesheim monuments from the beginning of the eleventh century are remarkable as showing essential characteristics of German art from a time when German sculpture had not yet been affected by French influence. The German genius for homely truthfulness and directness of characterization manifests itself

* Cf. E. O. Wiecker, *Die Bernwardssäule zu Hildesheim*. Hildesheim, 1874. Franz Dibelius, *Die Bernwardstür zu Hildesheim*, in *Studien zur deutschen Kunstgeschichte*, LXXXI, Strassburg, 1907.

in them with a truly childlike simplicity. Crudeness is the most palpable quality of this art; but it is a crudeness thoroughly wholesome and full of power, and therefore refusing to submit to conventional canons. There is nothing in the art of France of the eleventh century which in animation and fulness of life could at all be compared with these Hildesheim monuments; and even the best French works of the beginning of the twelfth century, such as the impressive sculptures of Vézelay and Autun, show a far stricter adherence to conventional arrangement of drapery and grouping. Nothing could exceed the plainness of speech and the instinctive grasp of essentials with which the Hildesheim artists tell their tale. How God the Father, after the fatal apple bite, appears in the garden of Eden calling Adam to account, Adam on his part putting the blame upon Eve; how Cain deals the deadly blow to his brother; how the Virgin receives reverently and devoutly the blessed message of the angel Gabriel; how John the Baptist sermonizes to Herod and Herodias, the latter sitting in her husband's lap; how the daughter of Herodias dances at the king's feast — all this is told with a popular homeliness and freedom from restraint which betray truly indigenous art. All in all, these Hildesheim monuments afford a worthy counterpart to the direct and simple manner of German religious poetry* of the eleventh and twelfth centuries, previous to the introduction of courtly fashion from France.

* Compare, *e. g.*, the description of the Creation of Man in the *Wiener Genesis* with the first panel of the Hildesheim Bronze Gates.

A striking contrast to the reliefs of the Hildesheim gates is formed by the panels of the BRONZE DOOR OF AUGSBURG CATHEDRAL [7a],* belonging to the fifth or sixth decade of the eleventh century. While the Hildesheim reliefs in their crude, but vigorous realism give evidence of a decidedly indigenous and original North German art in the eleventh century, the Augsburg reliefs show unmistakable influence of classical tradition. Their technique approaches the finely chiselled forms of the silversmith's work; the types represented in them betray affinity with types not uncommon in Byzantine and Italian ivory tablets. There are altogether thirty-five panels, each of them containing some representation of sacred legend, secular allegory, or mythological symbolism. The fact that not a few of these scenes, — such as a manna gatherer, Samson tearing the mouth of a lion, Samson striking the Philistines with the jawbone of an ass, shooting Centaurs, a woman feeding chickens, and others — appear in more than one panel, makes it clear that the door in its present form has been welded together out of two separate doors, and that the original arrangement of the panels has been destroyed. A satisfactory interpretation of the composition as a whole has not yet been given.

Most of the German plastic work from the height of the Middle Ages shows distinct traces of French manner. In

* Cf. G. Karch, *Die Rätselbilder von der Bronzetür der Domkirche zu Augsburg*, Augsburg, 1869. J. Merz, *Die Bildwerke an der Erztüre des Augsburger Doms*, Stuttgart, 1885.

the Golden Gate of Freiberg, in the Founders' Statues and the Rood Screen of Naumburg, in the sculptures of Bamberg and Strassburg, this influence is clearly discerned; as clearly as the influence of French models is to be seen in the great German court-epics, such as Wolfram's *Parzival* or Gottfried's *Tristan*, and in the courtly German minnesong. In the drapery, in the arrangement of the hair, in facial expression, in peculiarities of bearing and gesture, all these monuments show a decided affinity to the French type, a clear adaptation to a common standard of decorum. Yet even here it would be a mistake to think of the German work merely as a copy of the French. Over and over again, the German individuality asserts itself and gives to these creations their own peculiar life.*

We shall now consider the principal representatives, in the Germanic Museum, of this fully developed German plastic art from the end of the twelfth to the end of the thirteenth century, — the Classic Epoch, as it may be called, of German mediaeval sculpture.

The least admixture of French elements during this epoch is found in North German monuments. Of these, some of the finest specimens are exhibited in the Museum, namely, the Choir Screen of St. Michael's at Hildesheim, the Baptismal Font of Hildesheim Cathedral, the Tomb of Henry the Lion at Braunschweig, the Wechselburg

* Cf. G. Dehio, *Ueber den Einfluss der französischen auf die deutsche Kunst im XIII. Jahrhundert*, in *Historische Zeitschrift*, Vol. LXXXVI (1901), p. 398 ff.



Pulpit and Crucifixion Group, the Freiberg Golden Gate, and the Naumburg Portrait Statues and Rood Screen.

THE CHOIR SCREEN OF THE CHURCH OF ST. MICHAEL AT HILDESHEIM [8], mounted on the wall of the north aisle of the Museum, belongs probably to the end of the twelfth century.* It is a beautiful example of Romanesque stucco work, which seems to have been not uncommon at that time in the region between the Harz mountains and Thuringia. The reliefs of the lower part are framed by seven arches supported by Romanesque pillars. In the middle arch, distinguished from the others by its clover-leaf shape, stands the Virgin with the Christ-child on her right arm, her head reverently bending toward it. The child playfully reaches out with its left hand for Mary's chin, and the left hand of the mother instinctively follows this motion. A charming mixture of solemnity and grace characterizes this group. The three arches on either side contain the standing figures of altogether six apostles and saintly bishops, all of them remarkable for dignity and seriousness of bearing. Fantastic architectural vistas between and above the seven arches suggest a vision of the heavenly Jerusalem. Above this, there is a frieze combining in weird profusion arabesque-like designs with grotesque forms of fabulous beasts and monsters. And on top of this frieze there runs, as a crowning entablature of the whole screen, an open gallery of twelve low arches, supported by thirteen little columns, on the capitals of each of which there sits an angel

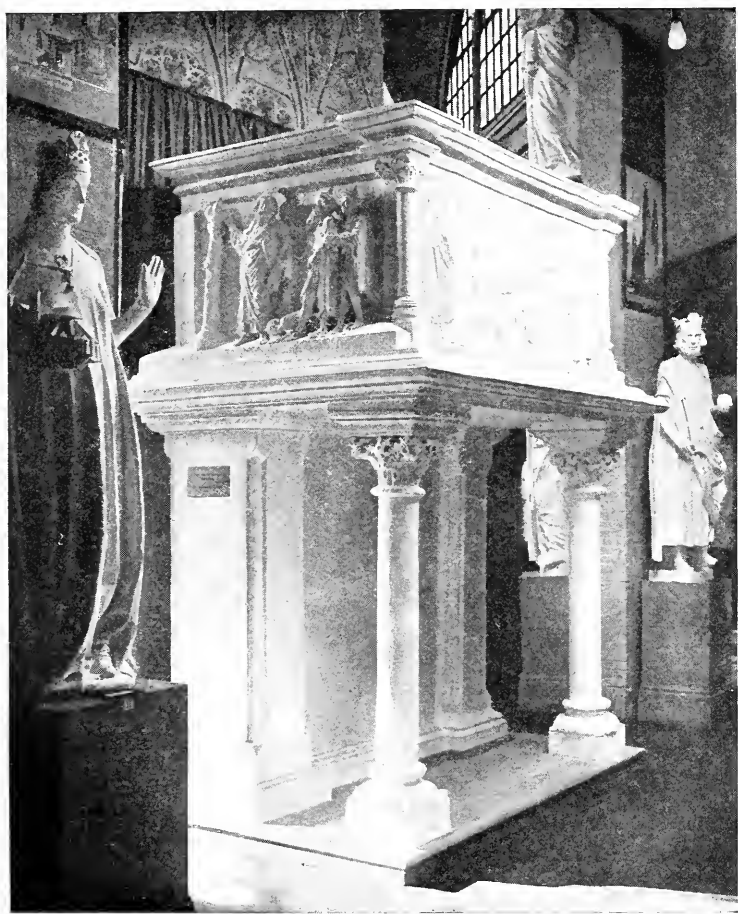
* The church was dedicated in 1186.

with spreading wings, so that a continuous line of wings touching each other is formed above the arches. The whole monument is a striking proof of the great advance in mastery of form and refinement of expression that had been made in North German art since the days of Bishop Bernward.*

The BAPTISMAL FONT OF HILDESHEIM CATHEDRAL [9],† belonging to the first decades of the thirteenth century, is in regard to technique one of the finest specimens of bronze work in the period of transition from the Romanesque to the Gothic style; as to the subject matter of its plastic ornaments, it illustrates in a remarkable way the wealth of symbolism characteristic of the best in mediaeval art. All the decorative work which in great profusion spreads both over the bowl and the cover of the font, is expressive in one way or another of the ablution from sin and of inner purification. This is, in the first place, the meaning of the four kneeling figures, each pouring water from an urn, on which the whole structure rests, the four rivers of Paradise: Tigris, represented as a knight; Phison, a bearded man with serious face; Euphrates, lifting his urn with both hands; Geon, a naked youth of remarkable freedom of carriage. From each of these figures, vertical ornaments run upwards over the surface of the bowl and the cover,

* The central motif of this composition, the grouping of the apostles around a middle figure, reaches its height about 1200 in the choir screens of the Church of Our Lady in Halberstadt.

† Cf. A. Bertram, *Das eiserne Taufbecken im Dom zu Hildesheim*. Hildesheim, 1900.



connecting the four rivers of Paradise in the first place with the four cardinal virtues, Fortitude (corresponding to Tigris), Prudence (corresponding to Phison), Justice (corresponding to Euphrates), and Temperance (corresponding to Geon); next with the four Evangelists; and finally with four Prophets. Through these four vertical lines of plastic ornament a framework is formed for eight large reliefs filling the whole surface of bowl and cover, all of them symbolic of spiritual regeneration: (1) Christ's Baptism in the Jordan; (2) the Passage of the Jews through the Red Sea; (3) the Passage of the Jews through the Jordan; (4) the Slaughter of the Innocents (baptism by blood); (5) Mary Magdalen at Christ's feet (baptism of tears); (6) the Six Works of Christian Charity; (7) the Virgin enthroned between Saints; (8) the Rod of Aaron sprouting on the altar. The arrangement of these scenes and their interplay, as well as the characterization of individual figures, are admirable.

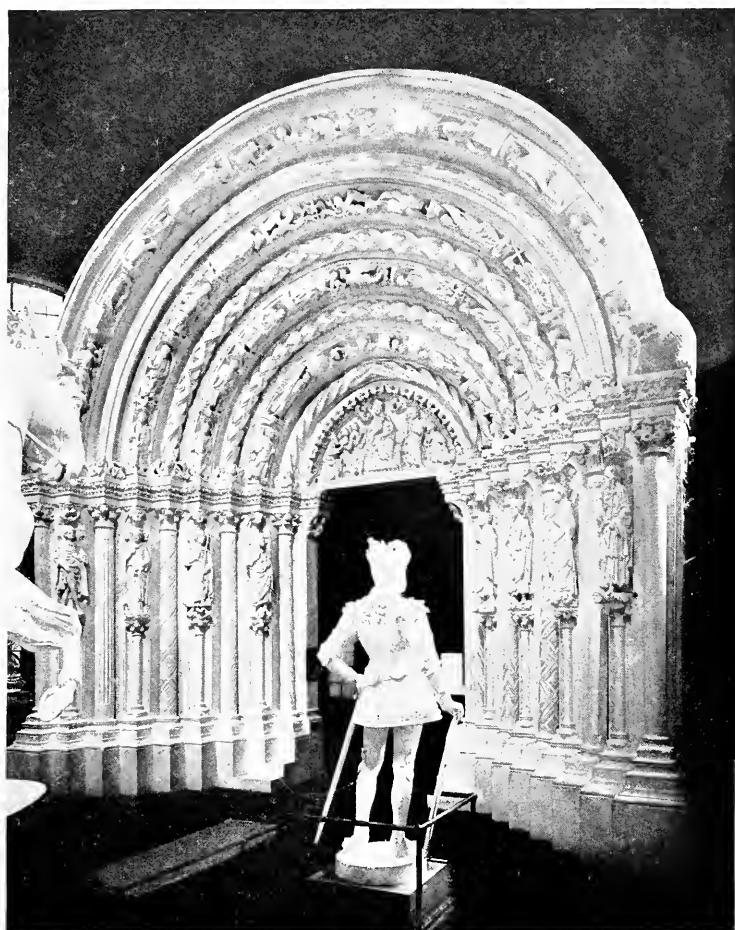
The WECHSELBURG PULPIT [10] and CRUCIFIXION GROUP [11] are among the finest specimens of the fully developed Romanesque style of German sculpture in the early thirteenth century.* Both pulpit and crucifixion group were originally part of the rood screen separating the transept from the choir. In the reliefs of the pulpit — Christ as Judge of the World, the sacrifice of Isaac, and the healing

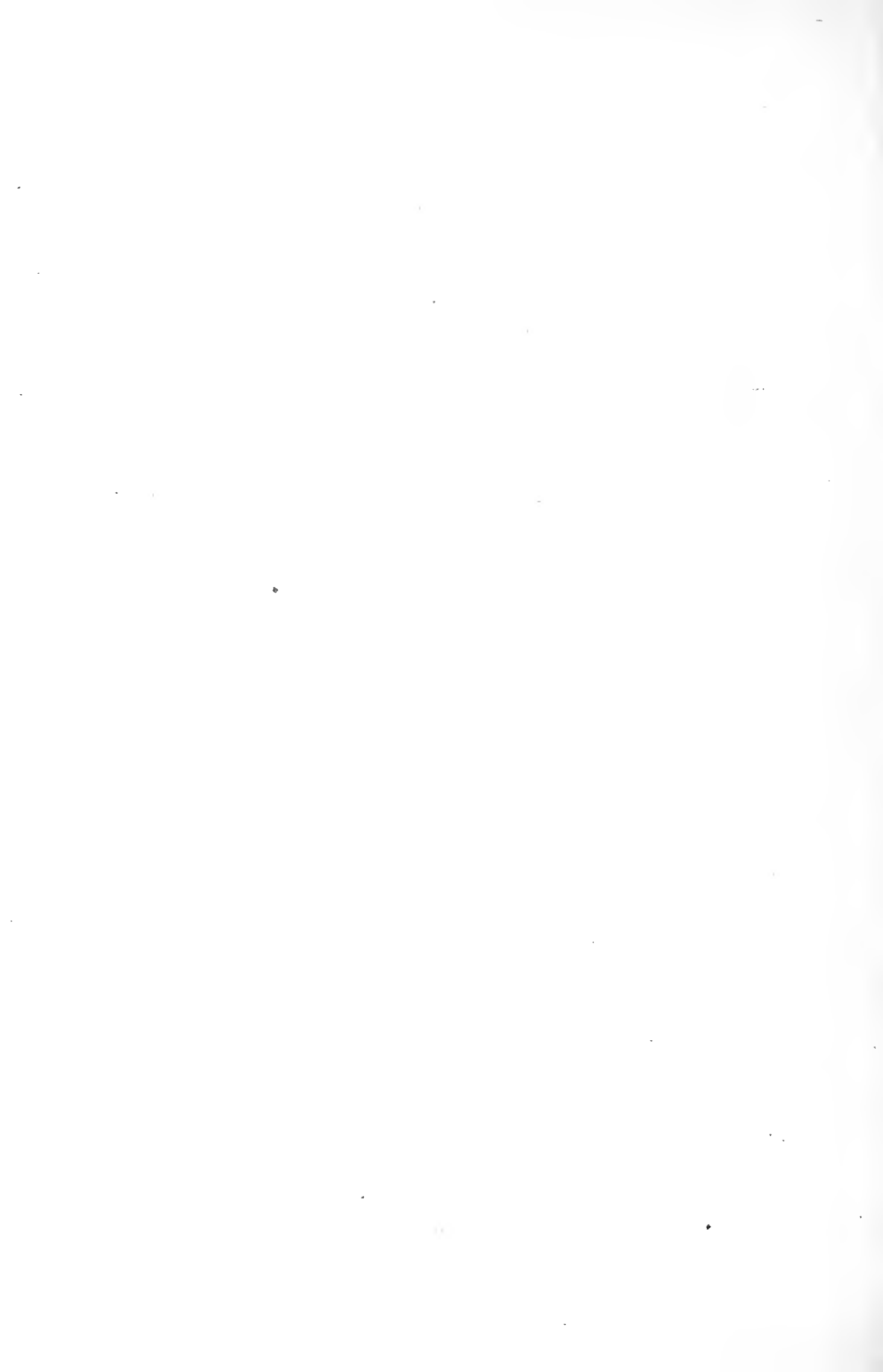
* Count Dedo, the founder of the church, died 1190. The completion of the rood screen, to which these sculptures belonged, took place probably between 1210 and 1220.

of the Jews by the brazen serpent — it seems as though the artist was still grappling with the problem of form. In the majestic figure of Christ himself, seated on the throne, surrounded by the symbols of the Evangelists, he has indeed attained to mastery of form, to classic solemnity, exalted repose. In the more animated scenes of the sacrifice of Isaac and the healing of the Jews, there is a curious contrast between grandeur and awkwardness, sweetness of feeling and naive naturalism. A similar contrast is found in the Crucifixion Group. The figures of Mary and John standing under the cross, as well as that of Joseph of Arimathea holding out the cup to receive the blood of the Saviour, are remarkable for nobility of outline, depth of feeling, and measured beauty of expression. There is a fine sweep in the two angels on the cross beam, gentle sadness in the figure of Christ, and a mild tenderness in the attitude of God the Father appearing above. The symbolical figures, however, — probably Jewdom and Pagandom, — on which Mary and John are standing, are tortuous and forced. The material of the Pulpit is sandstone, that of the Crucifixion Group oakwood.

THE GOLDEN GATE OF THE CATHEDRAL OF FREIBERG
IN SAXONY [12],* placed on the west side of the central

* The traditional name of "Golden Gate," perhaps going back to the *Porta Aurea* in the palace of the emperor Diocletian at Spalato, and occurring in connection with several mediaeval churches, refers to the wealth and splendor of architectural design and, possibly, to the bright effect produced by the gilding of a part of the sculptures, such as crowns, sceptres, halos, the borders of garments, etc. The material of the portal is sandstone.





octagon of the Museum, marks the climax of Romanesque architectural sculpture of the thirteenth century. In the arrangement of plastic figures both on the sides of the portal and on the archivolts, French influence is clearly seen. But the plastic figures seem here much more independent of the architectural framework than is common in the French sculptures which served as models to the German artist; and the human type and bodily proportions are unmistakably original.

A thoroughly satisfactory interpretation of all the figures, human, animal and fantastic, which cover the sides of the portal, the tympanum and the archivolts, and of the fundamental conception underlying them, has not yet been given, although Anton Springer* has done a great deal for the identification of individual personages. Springer thinks that the fundamental conception of the whole is the mystic marriage between Christ and the Church, and that all the scenes and figures of the portal may be interpreted as symbolic of this mystic idea. Simpler and more plausible it would seem to find in this portal a plastic counterpart to dramatic scenes from the cycle of the Christmas plays, the popularity of which in the thirteenth century is proven, for Germany, by a particularly complete example, the Benediktbeuren Christmas Play. Clearly a scene from the Christ-

* Cf. A. Springer, *Ueber die Quellen der Kunstdarstellungen im Mittelalter*, in *Berichte der Sächsischen Gesellschaft der Wissenschaften* (Leipzig, 1879), XXXI, p. 1 ff.

Also, Freiherr von Mansberg, *Daz hohe liet von der maget. Symbolik der Skulpturen der Goldenen Pforte*. Dresden, 1888.

mas cycle is the one represented in the tympanum of the portal: the Adoration of the Magi, the three kings approaching from the left, Mary with the child enthroned in the middle, the archangel Gabriel and Joseph at the right. And no less plausibly than this scene may the eight somewhat under life-size figures which flank both sides of the portal be connected with the subject of the Christmas plays. Prophet and Sibyl scenes, as Sepet* has shown, were very frequently used as introducing the Nativity play proper, one prophet or Sibyl after another entering to testify to the coming of the Saviour. While retaining most of the names suggested by Springer for these eight figures, we may call them collectively witnesses to Christ's Nativity. The opposite figures in most cases correspond to each other. Beginning from the door itself, we have on the left (from the spectator) John the Baptist, opposite him on the right John the Evangelist. Next there are seen on the left King Solomon, on the right King David. There follow two female figures opposite each other, called by Springer the Queen of Sheba, and Bathseba; but the scroll in the hand of each might justify the conjecture that they are intended as Sibyls.† The outside pair are unquestionably Daniel on the left, Aaron on the right, forming a fine contrast of youth and old age.

* Marius Sepet, *Les Prophètes du Christ*, in *Bibliothèque de l'école des chartes* (Paris, 1877), XXXVIII, p. 397 ff. Cf. E. Mâle, *L'Art Religieux au XIII. Siècle*, Paris, 1904.

† Possibly they might be Jewdom and Pagandom.

As to the plastic representations on the four archivolts encircling the tympanum, they are, to be sure, not taken from any actual scene of a Christmas play; but they are entirely in keeping with the joyous, idyllic character of these plays. On the innermost archivolt, nearest to the Adoration of the Magi, there are at the sides the four archangels, in worshipful attitude; in the middle, the Coronation of Mary by Christ. The next archivolt contains six apostles, three at each side, and in the centre Abraham with a soul of the blessed in his lap, while an angel reaches out another soul toward him. The third archivolt shows eight figures of apostles* and in the centre the dove of the Holy Ghost surrounded by angels. On the outermost archivolt, finally, the resurrection of the flesh is represented by ten figures rising from their graves with manifoldly varying expressions of faith, hope, and exultation; while the central group, an angel receiving by either hand a saved soul, fittingly symbolizes the last and highest stage of human redemption. All these sculptures, as well as those of the tympanum and the sides of the portal, are distinguished by a remarkable symmetry and adjustment to architectural demands, and by a wonderful mellowness and purity of form and an extra-

* Fourteen apostles, including Matthias (who was chosen in place of Judas), Paulus, and Barnabas, are represented in other mediaeval monuments also, *e. g.*, in the Adoration of the Lamb, the centerpiece of the altar triptych at Ghent by the brothers van Eyck. The remarks of Hasak, *Geschichte der deutschen Bildhauerkunst im XIII. Jahrhundert* (Berlin, 1899), p. 26 f., about the figures in these two archivolts, are wide from the mark.

ordinary sweetness and serenity of expression, making an artistic whole of unsurpassed beauty and perfection.

THE TOMB OF HENRY THE LION, DUKE OF SAXONY, AND HIS WIFE MATHILDIS [12a],* from Braunschweig Cathedral, placed in the east transept of the Museum, is perhaps the finest of all German sepulchral monuments of the thirteenth century. The figures of the great Welfish adversary of Emperor Frederick Barbarossa and his Plantagenet spouse, a daughter of King Henry II of England, are resting side by side, their heads supported by cushions, their feet placed against consoles of early Gothic design. The duke holds in his right arm a model of Braunschweig Cathedral, his foundation, in the left his sword wound around with its hangings; the duchess holds her hands folded in prayer under her chin. In the faces of both there is a wonderful blending of the ideal human type with the characteristic features of a portrait, reminding one of the best manner of Greek sepulchral sculpture. Indeed, one might say that one such monument as this would be sufficient to demonstrate the noble and free conception of humanity reached by mediaeval civilization at its height. The only artistic defect in these figures is a curious contrast in the folds of the drapery between the upper and the lower half of the bodies. From the shoulders to the waist the drapery is treated as belonging to a standing person; from the waist to the feet the drapery suggests, in part at least, a lying

* Henry the Lion died 1195, his wife 1189. The tomb was probably not completed before 1225.

figure. This contrast, which is very common in mediaeval sepulchral monuments, may perhaps be explained by the fact that sepulchral slabs, although for the most part placed horizontally on tombs, were sometimes immured vertically on the walls of the church. The material of this tomb is sandstone.

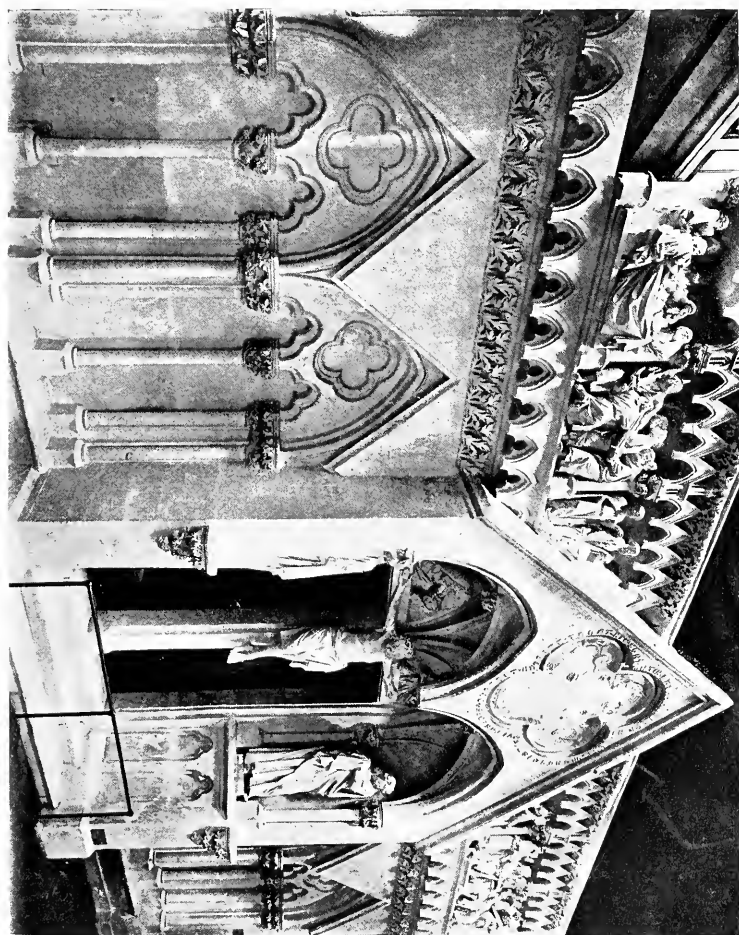
THE PORTRAIT STATUES OF FOUNDERS AND PATRONS OF NAUMBURG CATHEDRAL [12bcd, 13], from the west choir of that church, may be definitely assigned to the middle of the thirteenth century.* These statues, together with that of a young ECCLESIASTIC [14] from the same church, are a striking refutation of what since Jacob Burckhardt's "*Kultur der Renaissance in Italien*" has come to be a popular axiom, the assumption, namely, that modern individualism had its origin in the era of the *rinascimento*; they show conclusively that Burckhardt's phrase of "the discovery of the individual" by the great Italians of the quattro-cento is misleading, that, in other words, the Middle Ages themselves contain the germs of modern individualism. There is nothing in the art of the Renaissance which surpasses these Naumburg statues in fulness, distinctness, and vigor of individual life. Every one of these figures is a type by itself, a fully rounded personality. The two pairs of princely husband and wife [12b], one of the men full of power and determination, the other of youthfully sanguine appearance,

* Cf. the edict of Bishop Dietrich of Naumburg from 1249, printed in Hasak, *l.c.*, p. 68.

Lack of space unfortunately has made it necessary to scatter these statues through the Museum.

one of the women broadly smiling, the other, with a gesture full of reserved dignity, drawing her garment to her face; the canoness [12c] standing erect, but with slightly inclined head, thoughtfully gazing down upon a book which she supports with one hand while the other turns over its leaves; the princess [12d] drawing her mantle about her; the young ecclesiastic [14], with his carefully arranged hair flowing from his tonsure, holding the missal in front of him; the various knights [13], one looking out from behind his shield, another leaning upon his sword, a third resting both shield and sword in front of him on the ground, while with his right hand he gathers his mantle about his neck, others in still different postures and moods, — there is not a figure among them which did not represent a particular individual at a particular moment, and which did not, without losing itself in capricious imitation of accidental trifles, reproduce life as it is. It is impossible in the face of such works of sculpture as these not to feel that they proceeded from artists deeply versed in the study of human character, fully alive to the problems of human conduct, keenly sensitive to impressions of any sort, — in other words, fully developed, highly organized, complicated individuals. One feels that here are seen the mature artistic fruits of the great Hohenstaufen epoch, — an epoch rent by tremendous conflicts in church and state, and convulsed by the throes of a new intellectual and spiritual birth.*

* Cf. Kuno Francke, *The Inner Life in German Sculpture in German Ideals of Today*, Boston, 1907. It is worth while to note that the



Almost contemporary with these statues, though probably somewhat younger, is the NAUMBURG ROOD SCREEN [15] separating the west choir of the Cathedral from the nave. The sculptures of this rood screen form an interesting contrast to the sculptures of the Freiberg Golden Gate, opposite which it has been mounted in the Museum. While the Freiberg sculptures present a plastic counterpart to the mediaeval Christmas plays, we have in the Naumburg rood screen a plastic counterpart to the Passion plays. On the middle beam of the door leading through the screen, which has the shape of a cross, the figure of the dying Saviour is suspended, while on each side of the door there stand in niches the over life-size figures of Mary and John. The other scenes of the Passion, from the Last Supper to the Bearing of the Cross, are brought to view in high reliefs which as a continuous frieze, crowned by a Gothic canopy, give to the whole structure a most impressive attic-like top. These sculptures seem to mark a stage of development somewhat beyond that reached by the Naumburg portrait statues. They are signalized by intense dramatic power. Some of the scenes of the frieze * in particular impress one

first great epoch of monumental German sculpture from the Hildesheim Gates to the Naumburg Portrait Statues antedates by far the revival of Italian sculpture, marked by the epoch-making activity of the Pisani (about 1260).

* They are in order of sequence from left to right: The Last Supper; the Selling of Christ; the Kiss of Betrayal and the Malchus scene; Pilate's Washing of his Hands; the Flagellation; the Bearing of the Cross. The last two are restorations, belonging to the end of the 16th

as direct transpositions into stone of scenes from the Passion Play stage. They excel even the portrait statues in freedom and sweep of movement and in keenness of realistic characterization. On the other hand, they show a tendency toward exaggeration, which occasionally (as in John and Mary) leads to a strained and distorted expression of feeling; and, in the portrayal of the vulgar and the commonplace, they occasionally (as in the representatives of the Jewish rabble) diverge into caricature. They are, then, clear anticipations of the ultra-naturalistic, and therefore unnatural tendency of later Gothic sculpture. —

With these Naumburg sculptures we have reached the limit of North German plastic art of the classic epoch of the Middle Ages as far as it is represented in the Germanic Museum. South German art of the same epoch is much less fully represented; indeed, only a few important specimens from Bamberg, Trier, and Strassburg are exhibited.

BAMBERG CATHEDRAL is a particularly rich storehouse of Romanesque sculpture, from its early stage in the twelfth century to its fullest growth in the middle of the thirteenth. Some characteristic monuments of this development are here reproduced. Perhaps the earliest is a part of the SCREEN OF THE EAST CHOIR [16], showing two Prophets

or the beginning of the 17th century. Unfortunately, on account of lack of space, two of these scenes, the Selling of Christ and the Flagellation, had to be placed separately from the rest in the east transept of the Museum.

conversing with each other. This relief, as indeed the whole series of similar groups covering both screens of the east choir, presents a curious mixture of archaic constraint and conventionalism with a freer movement and individual animation. The attitude of the two Prophets, the one preceding the other and turning back to him in conversation, is decidedly awkward; in the figure at the right, in particular, the body and the lower limbs do not seem to be on the same axis. Both hair and garments are treated very conventionally. On the other hand, there is an extraordinary life in gesture, pose of the heads and facial expression. Artur Weese* has made it probable that both in subject-matter and in manner of presentation these reliefs go back to the art of France, where in the twelfth century such groups of conversing prophets and apostles were very common. Decidedly French in style are TWELVE APOSTLES STANDING ON THE SHOULDERS OF PROPHETS, on the sides of the north portal of Bamberg Cathedral, of which the Germanic Museum possesses only one pair [17]. There are found here the same archaic solemnity and austerity of motion and, contrasting with this, the same eagerness for portrayal of individual feeling. In the types of the heads, however, there seems to show itself a greater readiness to accept a normal standard of dignity and beautiful form.

* A. Weese, *Die Bamberger Domskulpturen*. Strassburg, 1897. Cf. K. Franck-Oberaspach, *Zum Eindringen der französischen Gotik in die deutsche Sculptur* in *Repertorium für Kunstwissenschaft*, XXII, p. 105; XXIII, p. 24.

Quite different from these works, and much more nearly approaching the noble realism of the Naumburg portrait sculptures, are six life-size statues flanking one of the east portals and six others arranged in front of the north screen of the east choir, all of them probably executed about 1237, the year of the consecration of the cathedral. Of these, the Germanic Museum contains three: EMPEROR HENRY II [18], EMPRESS KUNIGUNDE [19], and the so-called SIBYL, more correctly to be designated as ELISABETH, THE MOTHER OF JOHN [20], belonging to a scene of the *Visitatio*. That these statues are adaptations from French models in Rheims Cathedral seems beyond dispute;* but it seems equally clear that they are not slavish imitations, but re-creations having their own independent life, worthy counterparts on the German side to the great creations of the French school. The statue of Emperor Henry has several prototypes in Rheims; but it is not copied directly from any of them, and it is superior to most of them in noble dignity and seriousness. As to the Empress Kunigunde, no distinct model of French origin seems to have been traced as yet;† and although the general character of drapery, hair, and head-dress suggests a French source, one feels inclined to ascribe the facial type and the peculiar, awkwardly naive gesture of the left hand to German influence. As patron saint of

* Cf. Weese, *l. c.*, pp. 89-101.

† The Queen of Sheba of Rheims Cathedral, which Weese and Dehio consider its prototype, is essentially different from the Bamberg statue.

Bamberg Cathedral, she carries a model of the church in the other hand. Elisabeth, finally, has a clear prototype in a well known statue of Rheims Cathedral. Compared with her French ancestress, the German Mother of John is lacking in grace and matronly gentleness; but she is distinguished by austere dignity and a well nigh superhuman grandeur. It is the prophetess, the mystic seer, which her ascetic, almost uncanny features bespeak; and the name "Sibyl," by which she was formerly known, designates her character perhaps even better than the more correct name now generally accepted. That she is indeed Elisabeth, and not a Sibyl, is made evident by the fact that she stands at Bamberg as well as at Rheims next to Mary, the two women together representing the scene of the Visitation.

An interesting monument of the transition from Romanesque to Gothic manner is the small NORTH PORTAL OF THE CHURCH OF OUR LADY AT TRIER (Trèves), mounted on the wall of the inner octagon of the Museum. It belongs to the middle of the thirteenth century [21]. This church is the oldest church in Germany of predominantly Gothic forms; only in the portals the architect still makes concessions to Romanesque designs. Wonderfully delicate is the leaf ornament of the archivolts; the relief of the tympanum, representing the Coronation of Mary, shows unmistakably French influence.*

* The church was built after the model of the church of St. Yved de Braisne near Soissons.

IN STRASSBURG CATHEDRAL,* also, the transition from Romanesque to Gothic style is clearly discernible. The east choir and the transept, executed in the main during the last decades of the twelfth century and the first decades of the thirteenth, are still prevailingly Romanesque, although with Gothic additions; the main body of the church, the nave with its two side aisles, was carried out in the decades preceding the year 1275 in fully developed Gothic style; from 1277 on, Master Erwin von Steinbach added the noble west façade; the work on the towers was carried on until toward the middle of the fifteenth century. The Germanic Museum possesses a number of sculptures illustrating various phases of the history of this masterpiece of German architecture. They are placed partly in the south aisle, partly in the east transept of the Museum.

The earliest are the Death of Mary, from a tympanum of the double gate of the Romanesque south portal of the transept, and the statues of Ecclesia and Synagoga, flanking the sides of this portal. The DEATH OF MARY [22] is one of the noblest creations in the whole history of art. The Virgin is represented reclining on a couch, wrapped in a garment which reveals with rare delicacy the lines of her body. Her face is majestic, Juno-like. Although the moment represented is after her death, her eyes are still open and have a look of heavenly exaltation. Behind her couch, in the middle of the tympanum, stands Christ, hold-

* Cf. E. Meyer-Altona, *Die Skulpturen des Strassburger Münsters*. Strassburg, 1894.



ing Mary's soul (in the form of an infant)* in his left hand, his right hand raised in blessing. Mary Magdalen cowers in front of the couch, wringing her hands, her face expressing deepest sorrow. The space at the sides and back of the death bed is filled with the figures of the Disciples, some of them giving way to grief, others contemplative, others transfigured, all of them filled with holy awe and deep religious feeling. The graceful vine which runs along the edge of the Romanesque arch of the tympanum gives to the whole composition a fitting enclosure. In this monument the French sense of form and German feeling seem most happily blended.

Of no less refinement are the statues of ECCLESIA [23] and SYNAGOGA [24]. To contrast the Church triumphant and the Synagogue defeated was a very common conception both in the religious sculpture and in the religious drama of the Middle Ages.† Noteworthy instances of their occurrence in sculpture are the statues of Rheims Cathedral, the north portal of Bamberg Cathedral, and the vestibule of the Cathedral of Freiburg im Breisgau;‡ of their intro-

* In the first Christian centuries there occur representations of the soul in the form of a young woman (cf. F. X. Kraus, *Realencyklopaedie der christlichen Altertümer*, II, p. 286); possibly in adaptation from the Greek Psyche (cf. Erwin Rohde, *Psyche* (3 Aufl. 1903), I, p. 244). In the Middle Ages the infant symbol is the prevailing one. A famous instance of this latter representation is Orcagna's Triumph of Death in the Campo Santo at Pisa.

† Cf. Paul Weber, *Geistliches Schauspiel und Kirchliche Kunst*. Stuttgart, 1894.

‡ Cf. K. Moriz-Eichborn, *Der Skulpturencyklus in der Vorhalle des Freiburger Münsters*. Strassburg, 1899.

duction into the drama, the part played by them in the Ludus de Antichristo and the Alsfeld Passion Play.* Of all plastic representations, these Strassburg statues are the most exquisite.† The Church, with wide flowing mantle, the crown on her head, her right hand holding the standard of the cross, her left bearing the communion chalice, stands erect and dignified at the left side of the portal, looking with pride and disdain at her adversary on the opposite side. The Synagogue wears neither crown nor mantle; in her left hand she holds the table of the Mosaic law turned downward, in the right a standard the shaft of which is broken in many places; her eyes are bandaged (to indicate that she does not see the true light), and her face is turned away from the Church and is bent slightly down. In spite of her humiliation, she appears more human and lovable than her victorious rival. Both figures together are perhaps unsurpassed in mediaeval sculpture for grace and delicacy of outline; only in the somewhat coquettish twist of the hips there is observable a slight indication that the highest point in the classic epoch of plastic art has already been passed and that the age of extravagant emotion and artificiality is setting in.

Most of Gothic sculpture shows traces of this latter ten-

* Cf. R. Froning, *Das Drama des Mittelalters*. Stuttgart, 1892.

† K. Franck-Oberaspach, *Der Künstler der Ecclesia und Synagoga im Strassburger Münster*, Düsseldorf, 1905, proves that the artist came from Chartres. His direct predecessor was the artist of the *Visitatio* in the North vestibule of Chartres Cathedral.

dency. The Germanic Museum contains a few Strassburg monuments from the west façade which partly at least reveal this defect. Particularly forced is the attitude of two VIRTUES CRUSHING VICES [25]. These tortuous, over-elegant and courtly ladies, who with a certain fashionable non-chalance direct their spears against the heads of the dwarf-like vices at their feet, entirely lack the seriousness and sincerity of earlier art; and it is hard to see how Hasak, in his *Geschichte der deutschen Bildhauerkunst im XIII. Jahrhundert*,* should prevail upon himself to characterize these figures as among the noblest female statues ever produced. Simpler and more natural are the figures of a WISE [26] and a FOOLISH VIRGIN [27] from the same façade. The Foolish Virgin in particular is remarkable for the unaffected and intense expression of despairing grief. The frequent occurrence of the plastic representation of the Wise and Foolish Virgins in company with the Heavenly Bridegroom and the Prince of the World† suggests that here again, as in the case of the representations of the Nativity and the Passion, sculpture was strongly influenced by the drama. A play of the Wise and Foolish Virgins,‡ remarkable for intensity and fervor of emotion, was produced at Eisenach

* *L. c.*, p. 128 f.

† One of the most noteworthy of these is the group in the vestibule of Freiburg Cathedral, the Prince of the World in particular being a striking parallel to the Strassburg figure. Cf. Moriz-Eichborn, *l. c.*, p. 7 f., 57, 67.

‡ *Das Spiel von den zehen Jungfrauen*, ed. M. Rieger, *Germania*, X, p. 311 ff.

about the same time that these Strassburg sculptures were executed, *i.e.*, at the beginning of the fourteenth century. —

These Strassburg sculptures complete the survey of the best of mediaeval German plastic art as far as the reproductions of the Germanic Museum permit it. The rest of the collection of sculptures consists of a number of selected works of the fourteenth, fifteenth, and sixteenth centuries, both in the later Gothic and in the Renaissance manner, and of a few conspicuous specimens of Baroque and Neo-Classic art of the seventeenth and eighteenth centuries.

The fourteenth century is represented by two sepulchral monuments only: the funeral slab of a Swiss nobleman, Ulrich von Regensberg (+ c. 1280), and the tomb of Saint Aurelia at St. Emmeran in Ratisbon. The FUNERAL SLAB OF ULRICH VON REGENSBERG [28], now in the Swiss National Museum, was found imbedded, in 1903, in one of the last remnants of the old fortifications of Zürich, face down, serving as the lower shelf of an embrasure of a tower. Apparently, it had been carried thither in the sixteenth century, when the interior of the Church of the Barefooted Augustinians, its original receptacle, was partly demolished and used as building material for secular purposes. Through the rounding off of one of its longer sides, so as to conform its shape to the round wall of the tower, the slab lost part of its inscription. Otherwise it has not suffered from the vandalism to which it was subjected. It shows engraved upon it, in the manner of the *niello* technique, the standing, somewhat over life-size figure of a mediaeval nobleman,

bareheaded, with long curly hair, in tunic and mantle, his shoes pointed, pressing the sword with his right hand to his right hip, with the left hand drawing the string of his mantle forward (a very common gesture of courtly bearing). The figure is remarkable for its freedom, gracefulness, and sweep of outline. The inscription reads :—

SEPVLT' DNS' VLRIC' . DE REGENSBURG . QVI . OBIIT A . . .

Unquestionably it refers to a member of the baronial family of Regensburg, which, in the latter part of the thirteenth century and the beginning of the fourteenth, played an important part in Zürich history.

The TOMB OF ST. AURELIA IN THE MONASTERY OF ST. EMMERAN AT RATISBON [29] is a good instance of the tendency of fourteenth century art toward life-likeness of expression and individualization of features. In the drapery there is still something of the noble manner of the thirteenth century. Beautiful is the grape-vine which runs parallel to the recumbent figure. Its symbolic meaning is finely interpreted by the inscription:

HIC PIA FLORESCIT AURELIA VIRGO SEPULTA

QUE PENAS NESCIT CELI DULCEDINE FULTA. —

The fifteenth century is represented by Jörg Syrlin; Master Hans, the author of the tomb of Emperor Ludwig at Munich; Niklas Lerch; Adam Kraft; and the unknown master of the Nürnberg Madonna.

JÖRG SYRLIN'S BISHOP'S SEAT IN ULM CATHEDRAL [30], mounted at the north wall of the inner octagon of the

Museum, is one of the masterpieces of wood carving in later Gothic style. It stands in the middle of the entrance to the choir of the cathedral, placed with its back against an altar. It was finished in 1468, a year before the master undertook the work on the equally elaborate choir stalls of the same church. The bench of the Bishop's Chair is divided into three seats; the desk in front of these seats, decorated with rich foliage, contains at the sides the busts of two Sibyls protruding above the edges. They are designated as Sibilla Samia and Eritria. Above the bench there rises to the height of nearly thirty feet a Gothic canopy, surrounded on its base by eight relief busts of Prophets, and crowned by three pyramids of partly open tracery, in the central one of which there stands the nearly life-size figure of Christ as Judge of the World. The richness and delicacy of ornamentation of the whole structure are remarkable.

The TOMB OF EMPEROR LUDWIG THE BAVARIAN [31] in the Church of Our Lady at Munich, finished about 1468, is one of the finest sepulchral monuments of the fifteenth century. It represents the emperor enthroned on a richly ornamented dais, in his hands sceptre and globe, while two angels are holding a canopy over his head. Beneath this group, two princes, one of them in a long flowing mantle, the other in full armor with his heraldic lion at his side, are engaged in animated conversation. This scene has been interpreted as representing the reconciliation between Duke Ernst of Bavaria and his son Albrecht, the husband

of the unfortunate Agnes Bernauer, whose tragic death had driven the son into rebellion against his father. Of the artist of this monument nothing is known except his first name, Hans. The Renaissance canopy which now nearly hides the tomb proper was completed in 1622, by Hans Krumper.

Of Niklas Lerch of Leyden (+ 1493), the master of the Tomb of Emperor Frederick III in the Church of St. Stephen at Vienna, the Germanic Museum possesses only two small BUSTS OF A PROPHET [31a] AND A SIBYL [32], from the former Chancellery at Strassburg, until its destruction in 1870 preserved in the Strassburg Library. An unauthenticated tradition designates these busts as portraits of a Count Jacob von Lichtenberg, and his mistress, Barbara von Ottenheim, about whom local chronicles contain romantic anecdotes.* The designation as Prophet and Sibyl seems justified by the frequent juxtaposition of these figures in mediaeval art † and by the fantastic head-dress particularly of the male figure. These heads are unsurpassed masterpieces of psychological analysis, and are worthy plastic counterparts to the portraits of the Flemish school of painting.

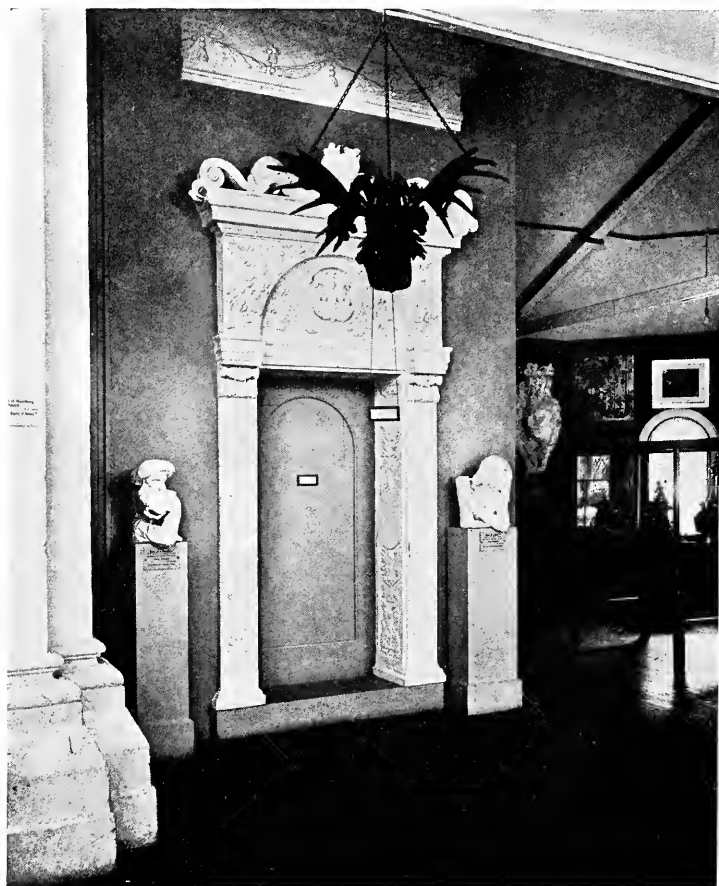
Adam Kraft's ENTOMBMENT OF CHRIST [33] is perhaps the finest of the so-called Stations which the master, from

* Cf. Charles Gérard, *Les artistes de l'Alsace pendant le Moyen Age* (Colmar, 1873), II, p. 374 ff., who repeats these anecdotes without doubting their authenticity.

† Cf. the remarks on the Freiberg Golden Gate and the Ulm Bishop's Chair, *supra*, pp. 18 and 34.

1490 on, carried out to be placed at stated distances from each other on the road leading from the city wall of Nürnberg to the cemetery of St. John. Kraft shows himself here as an artist kindred to Dürer in seriousness, truthfulness, and moral power. Compared with the Strassburg Death of Mary, next to which it is mounted in the Museum, this relief has less refinement of outline, less harmony of composition. There is a certain grossness in it, an apparently wilful emphasis laid on the ordinary and commonplace. But after all, this ordinary and commonplace exterior serves to make us understand all the more fully the eternal human emotions throbbing beneath its surface. As in Rembrandt's paintings, we seem here to have the most direct, untrammelled access to the secrets of the heart. The speechless woe expressed by Mary's clutching her son's head and drawing it to her lips in frantic ecstasy, calls up before us the deepest tragedy of a mother's life and stirs feelings of profound compassion.

The RELIEF OF THE TOWN-WEIGHER [33a], by the same master, from the façade of the former Municipal Customs-House at Nürnberg, belongs to the year 1497. It is remarkable for its directness and a simple humor. The Town-Weigher himself stands in the midst of the group, conscientiously noting the balancing of the scales. To the left, an attendant is in the act of adding another weight; while opposite to him the merchant, whose bales of merchandise are about to have the duty settled upon them, puts his hand reluctantly into his purse. The whole composi-



tion presents an admirable and graphic scene from German burgher life in the fifteenth century.

In grace and harmony of form no work of fifteenth century sculpture in Germany can be compared with the *MATER DOLOROSA* [34], from the Germanisches Museum at Nürnberg, formerly, but without sufficient reason, attributed to Veit Stoss.* The figure, carved of oak, probably belonged originally to a crucifixion group, such as is seen in the Naumburg Rood Screen.† This explains the upward turn of the head and the slight leaning forward of the body, which is accentuated by the wringing of the hands over the breast. She closes one hand over the other in the manner observable in the Mary Magdalen of the Strassburg Death of Mary,‡ — a treatment of the hands not uncommon in mediaeval art to denote intense emotion. While the whole attitude of the figure is expressive of grief, there is only subdued sadness in the face. What it loses thereby in religious fervor, it gains on the other hand in measured beauty. On the whole, this work may well stand as a symbol of the union of mediaeval and modern feeling characteristic of the early Renaissance. —

The sixteenth century is represented by some pieces of decorative art, such as a *RENAISSANCE DOOR FROM THE HIRSCHVOGELSAAL* [35], a *DRAGON CHANDELIER FROM THE*

* By some critics ascribed to Peter Vischer. Cf. Berthold Daun, *Peter Vischer und Adam Kraft*, Leipzig, 1905, p. 41.

† Cf. *supra*, p. 23.

‡ Cf. *supra*, p. 28.

DÜRER HOUSE [36], both at Nürnberg,* and the FIGURE OF A SWISS LANDSKNECHT [37] from a fountain at Schaffhausen. The latter is a characteristic production of popular Swiss handicraft, — plump, but energetic and full of life. It is the work of a certain Jörg Dies, surnamed Schwab. The shaft on which it stands bears the date 1524 and the following inscription:—

KER IN KER IN
BIS WOHLGEMUTH
ICH SCHENK DIR IN
AN GELD UND GUT.

The figure was presented to the Museum by the Swiss Government. —

The specimens of plastic art in the highest sense are limited to a few works by Hans Brüggemann and Peter Vischer and his school.

The TRIPTYCH OF SCHLESWIG CATHEDRAL [38] by Hans Brüggemann, executed from 1515 to 1521 for the convent church of Bordesholm, is one of the greatest masterpieces of wood sculpture. It consists of twenty separate compositions, mostly from the Passion of Christ, centering in an elaborate representation of the Crucifixion. Altogether it

* The Hirschvogel house, situated near the castle of Nürnberg, was the residence of a patrician family of that name. The chandelier from Dürer's house is said to have been designed by the master himself. Both these objects are intended to show how easy it would be to reproduce in the Museum the whole interior of a German burgher house of that time.

contains 385 figures. In wealth of imagination, grasp of life, and nobility of purpose, this work stands on a plane with the best that Dürer ever produced. That Dürer's Little Passion directly influenced it, is beyond question.* While the whole altar is brought to view in the Museum by a large "Messbild," three of its scenes are reproduced in the original size: the COVENANT BETWEEN ABRAHAM AND MELCHISEDEC and the INSTITUTION OF THE PASSEVER, both Old Testament prefigurations of the Last Supper, and the ECCE HOMO. Here, one might say, is reached the fulfilment of that which the master of the Naumburg Passion † strove for. There is complete mastery of form, entire freedom of movement, deepest knowledge of human character, intense delight in reproducing the greatest variety of types of the outer world, and with it all an unshaken faith in Holy Writ and spiritual truth. The first of these scenes is dominated by the contrast between Abraham, the warrior, followed by a retinue bristling in arms, and Melchisedec, the priest and man of peace. The second presents a wonderful gallery of character types grouped about the central figure of Moses. The third is distinguished by the contrast between the vulgar rabble and the noble dignity of the suffering Saviour.

* Compare particularly the scenes of the Betrayal and the Harrowing of Hell in both works. A fine analysis of the whole triptych is given by Friedrich Eggers, *Der Altarschrein der Domkirche in Schleswig*. Flensburg, 1866.

† Cf. *supra*, p. 23 f.

The earliest of Peter Vischer's works which the Museum possesses is the TOMB OF COUNT HERMANN OF HENNEBERG AND HIS WIFE [39], in the south aisle, executed probably soon after 1507, the date of the latter's death. On the slab are seen, in standing attitude and facing each other, the Count, in full armor, holding sword and standard, and his wife, in simple, domestic dress, her hands crossed in front of her, the left holding the rosary. The lion and dog beneath their feet may be symbolic of worldly sins conquered, or they may (more probably) be some heraldic device. The drapery shows no such conflict as is seen in the Tomb of Henry the Lion.* Affinity to portrait paintings by Dürer is unmistakable. The sides of the tomb are elaborately decorated with biblical figures and saints, among them the three Magi and St. Christopher.

Vischer's masterpiece, the TOMB OF ST. SEBALD [40], in the central octagon, was executed, with the assistance of his sons,† from 1508 to 1519, for the Church of St. Sebald in Nürnberg. The shrine containing the relics of the saint is not Vischer's work, but goes back to the year 1397. Vischer placed it on a rectangular pediment, the two long sides of which show four reliefs representing scenes from the life of St. Sebald, namely: the transformation, by the saint, of stones into bread and of water into wine, for the relief of his famished companions; the engulf-

* Cf. *supra*, p. 20 f.

† Cf. H. Seeger, *Peter Vischer der Jüngere in Beiträge zur Kunstgeschichte N. F.*, XXIII, p. 81, Leipzig, 1897.

ment of a pagan blasphemer in a fissure of the earth, and his rescue through the intercession of the saint; the transformation, by the saint, of icicles into burning fire-brands, for the relief of the poor cartwright and his family in whose hut St. Sebald had found shelter; the restoration to sight of the cartwright whose eyes had been put out by the pagan tyrant of Nürnberg. The two ends of the pediment contain in niches, the one a statuette of the saint in pilgrim's garment, with a model of his church in his hand, the other a statuette of Peter Vischer himself, in working apron and with hammer and chisel in hand.

Pediment and shrine together are encased in an airy structure of Gothic pillars and arches, crowned by three cupolas of half Romanesque, half Renaissance design; and this casing on its part is profusely decorated with the greatest variety of figures, — animal, mythological, allegorical, and human. The whole structure rests on colossal snakes, representing the lowest forms of animal life. On the slab supporting the pediment there are, at the corners, the sitting statuettes of Nimrod, Samson, Perseus, and Hercules; in the middle spaces between them, the four cardinal virtues. On the pillars, on a level with the middle part of the shrine, there stand, supported by consoles, the somewhat larger figures of the twelve Apostles; in line with the points of the arches, set against the background of the cupolas, the statuettes of twelve Prophets. The central cupola, finally, is crowned by a diminutive *bambino*. Add to this a rich profusion of gamboling children, of Tritons, Sirens,

Satyrs, Fauns, Dolphins, scattered all over the structure, and the bewildering wealth of conceptions, the curious mixture of Christian and Classic, of mediaeval and modern ideas, contained in this monument, is perhaps sufficiently indicated. It should, however, be pointed out that the dominant part given to the figures of the twelve Apostles, figures of true sublimity and spiritual power, serves to give unity and inner meaning to this varied play of worldly fancy.

From 1513 on, Peter Vischer, his sons, and his craftsmen were at work on the colossal selpuchral monument which Emperor Maximilian I erected to his own memory* in the Hofkirche at Innsbruck. Of the more than thirty statues of which this monument is composed, the Germanic Museum possesses three: the kneeling figure of EMPEROR MAXIMILIAN himself [41], modelled probably by Alexander Colin of Mecheln, cast in bronze by Luigi del Duca, and the standing figures of KING ARTHUR [42] and THEODERIC [42a], by Peter Vischer. The venerable old Emperor, the crown on his head, his long, richly brocaded mantle trailing behind him, bends in prayer upon his own tomb, commending his soul to the Almighty. King Arthur, steeled from head to foot, the chain of the Golden Fleece hanging around his neck, stands by the tomb as a knightly death-watch. His heavy armor does not seem to weigh upon him, his

* That sepulchral monuments were carried out during the lifetime of the persons to be buried beneath them, was a widely accepted custom in the fifteenth and sixteenth centuries. For the history of the Innsbruck monument cf. David von Schönherr in *Jahrbuch der Kunstsammlungen des Allerh. Kaiserhauses*.

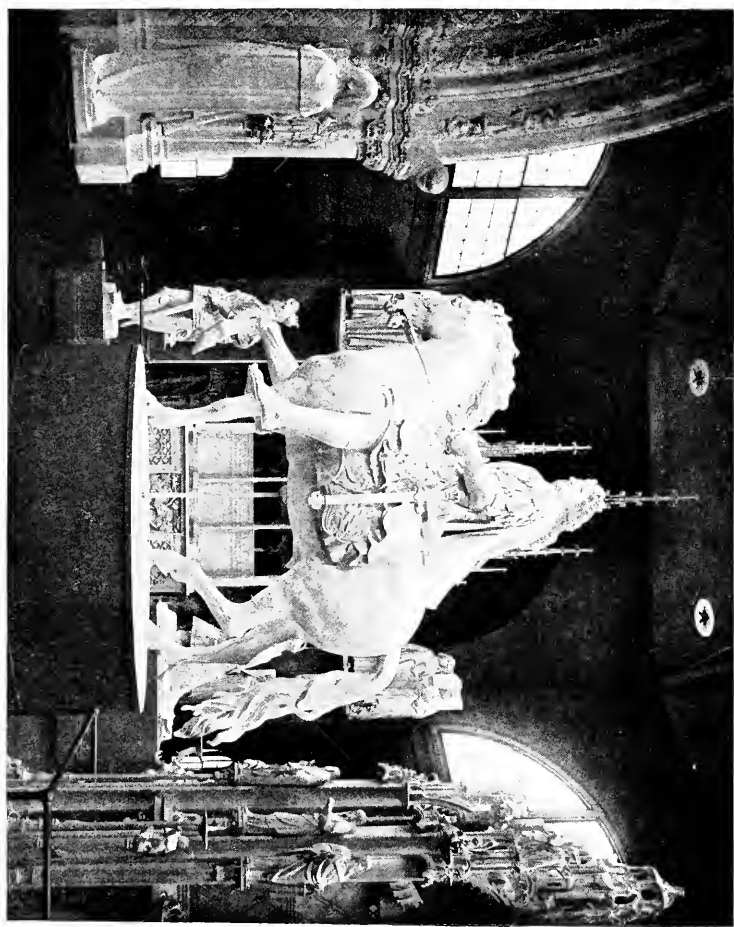
attitude is as free and elastic as that of an Olympic athlete; mediaeval knighthood seems in him to have assumed the harmonious manhood of the Greek *καλοκάγαθία*. Its companion figure, Theoderic, although not lacking in picturesque impressiveness, does not possess the same simple repose, and in its somewhat fantastic grandeur seems to foreshadow the exaggerated forms of the Baroque period. —

Baroque and Neo-Classic art of the seventeenth and eighteenth centuries is suggested rather than represented by a few isolated monuments: Andreas Schlüter's Equestrian Statue of the Great Elector and three Masks of Dying Soldiers, and Johann Georg Schadow's statue of Frederick the Great. In their present largely mediaeval and religious surroundings these monuments are somewhat out of place, and their colossal proportions decidedly demand a wider and more impressive background than the present temporary Museum building affords.

THE EQUESTRIAN STATUE OF THE GREAT ELECTOR [43], in the central octagon, completed between 1698 and 1703, is one of the few heroic, and at the same time truthful, historical monuments which the art of the Baroque period has produced. Frederick William, the founder of the Prussian monarchy, was a remarkable mixture of autocratic arbitrariness and single-minded devotion to the common weal. Ruthlessly overriding time-honored class privileges and local statutes, he established the sovereignty of the modern state in his widely scattered territories, and thus welded them together into a political whole. Obstinate

adhering to a military absolutism even in matters of civil administration, he was also keenly alive to the demands of industrial progress and commercial expansion. A Prussian from head to foot, zealously maintaining the prerogatives of his principality against other states of the Empire, he was also the only German prince of his time who deeply felt for the national honor, the only one willing to risk his own state in defence of Germany. Nothing could bring the sturdy greatness of this man or the condition of the Prussia of his time more concretely or impressively before our eyes than this statue, erected on the Lange Brücke at Berlin two decades after his death. Clad in the costume of a Roman emperor, the marshal's staff in his right hand, with the left tightly grasping the reins and holding his horse in check, his head slightly thrown back so that the aquiline nose and the commanding eyes are in full sight, while the mane-like hair (an artistic transformation of the seventeenth century periwig) flows in bold masses over neck and shoulders, he seems the very embodiment of princely absolutism. But there is nothing theatrical or vainglorious in this man, nothing that savors of a Charles II or a Louis XV. His horse is not a showy thing of parade, but a doughty animal of tough sinews and heavy limbs; he rides it free and without stirrups; he knows what he is about; he is carrying his destiny in himself; and a victorious future seems to hover before his eyes.

That Schlüter, although in the main a glorifier of princely splendor and military triumphs, was by no means insensible to the frightful sacrifices and sufferings brought upon the



people by a century of almost incessant war, is proven by his colossal MASKS OF DYING SOLDIERS, which, overtopping the keystones of the window arches, surround the courtyard of the Royal Arsenal at Berlin (begun in 1695). Here the horror of war, the tortures of violent death are represented with a relentlessness and power which remind one of the strongest productions of modern realism. Of all the varieties of expression which the moment of death stamps upon the human face, excruciating agony, convulsive distortion, complete exhaustion, quiet resignation, grim defiance, heroic exaltation, hardly one is absent. One feels transported to a battlefield and lives all its terrors over again. The Germanic Museum possesses three of these masks [44], in the south wing, two of them showing the features of youths still fiercely battling with pain, the third showing the torpid features of a bearded old veteran already dead.

Schadow's MARBLE STATUE OF FREDERICK THE GREAT [45], entrance of the north wing, completed in 1793 for the vestibule of the Pommeranian Diet building at Stettin, is one of the monuments marking the return, at the end of the eighteenth century, to a more natural and harmonious style from the exaggerations and artificialities of the Rococo age. The face and the attitude of the statue bring out well the mental force and keenness of the great king; but too much attention is given to minute details of his costume and emblems of sovereignty to produce a truly monumental effect. It was left to Rauch and to Menzel to make the figure of Frederick the Great live in popular imagination.

III. GERMAN METAL WORK FROM THE TWELFTH TO THE EIGHTEENTH CENTURY

THIS section consists of two parts: (1) a collection of electrotype reproductions of plaquettes, (2) a collection of drinking vessels, both for religious and secular use, and of other pieces of table service, also in electrotype reproduction.

Plaquettes and medals were in the fifteenth, sixteenth, and seventeenth centuries frequently used as ornaments of chests, caskets, vessels and other domestic utensils, and were a favorite subject of decorative art. The PLAQUETTES OF PETER FLÖTNER * [46], a master of the sixteenth century (+ 1546) whose artistic individuality has only recently come to be fully understood, are good examples of this branch of "Kleinkunst." They are arranged in three cases in the north aisle of the Museum. Flötner shows himself here as an artist of great originality, fine sense of form, and a wide range of intellectual interests. Remarkable is the perspective in his landscapes and architectural backgrounds, often a wide vista of hills and rivers, or palaces with colonnades after colonnades, being opened within the compass of a few inches. His sense of nature shows itself in the way in which he transports actions of biblical or classical

* Cf. Konrad Lange, *Peter Flötner, Ein Bahnbrecher der deutschen Renaissance*. Berlin, 1897. K. Domanig, *Peter Flötner als Plastiker und Medailleur*. Wien, 1895. F. F. Leitschuh, *Flötner-Studien*, I. Strassburg, 1904.

tradition to German soil, so that, for instance, he makes Abraham receive the three angels in a German farmhouse with thatched roof and with the duck-pond close by, or lets Venus on a winged chariot sweep through the air over a German countryside with mill-wheels turning and castles on hill-tops. He is fond of allegorical representations, such as Virtues and Vices, the Five Senses, the Muses, the Planets; but he knows how to clothe these abstractions with concrete life. His interest in the Germanic past is shown by a series of plaquettes representing twelve fabulous Germanic kings: Tuiscon, Mannus, Wygewon, Heriwon, Eusterwon, Marsus, Gambrivius, Suevus, Wandalus, Ariovistus, Arminius, Carolus Magnus.*

Similar in character, but largely belonging to the seventeenth century, and chiefly consisting of French and Italian pieces, is the AMERBACH COLLECTION OF PLAQUETTES, from the Museum of Basle. Of particular interest in this case [47], in the east transept, are four large plaquettes with allegorical representations of the four continents: Europe (conceived as a queen in a modified Elisabethan costume), Asia, Africa, and America (symbolized by a South American Indian in a luxuriant landscape with heaps of gold at his side). —

The collection of fifty-five electrotype reproductions of typical German drinking vessels and other pieces of table

* Cf. Moscherosch's *Gesichte Philanders von Sittewald* (1642), in Kürschner's *Deutsche Nationallitteratur*, XXXII, p. 140 ff.

service from the Middle Ages to the Rococo period is a gift to the Museum by distinguished citizens of Berlin and other German cities. For the bringing together of this unique collection from a great number of museums and private owners all over Europe, as well as for the supervision of the work of reproducing the individual pieces, the Germanic Museum is indebted to Dr. Julius Lessing, the director of the Kgl. Kunstgewerbe-Museum at Berlin.*

The collection is arranged in three cases. The first case [48], in the central octagon, contains TYPES OF CHURCH VESSELS AND OF GOBLETS, from the twelfth to the eighteenth century. A communion chalice from Osnabrück, Westphalia, and a communion paten and chalice from the monastery of Wilten, Tirol, present types of Romanesque church vessels of the twelfth century and the early part of the thirteenth. These vessels are equally remarkable for the simplicity and dignity of their outline and for the grace and richness of their ornamentation. The forms of the chalices are compact, yet fully articulated. The round knob which in both divides the cup proper from the shaft and foot gives an easy purchase for handling it; the decorations, both arabesques and figures, serve to accentuate and enrich the general contour, without in the least forcing

* Dr. Lessing has put the Museum under further obligation by writing a special catalogue of this collection. This catalogue has appeared under the title: *Verzeichnis der galvanischen Nachbildungen deutschen Silbergerätes, gestiftet aus freiwilligen Beiträgen dem Germanischen Museum des Harvard College.* Berlin, 1903.

themselves into the foreground. The same is true of the *niello* work and the inscriptions profusely covering both sides of the paten; one gains the impression that the artist could not help pouring out his whole religious feeling and thought into this work, and yet knew very well how to restrain himself in giving form to it.

The more fantastic and ornate forms of Gothic and Renaissance goblets are illustrated by a goodly number of fine specimens. As possessing particular historical importance, the following may be singled out: a goblet presented in 1462 by King Mathias Corvinus of Hungary to the City Council of Vienna; a goblet given, in 1525, as a wedding present to Martin Luther by the University of Wittenberg; a goblet by the famous Nürnberg silversmith, Wenzel Jamnitzer (1508-1588), crowned by the figure of Emperor Maximilian II, now in the possession of His Majesty the German Emperor. Compared with the round, concentric forms of the Romanesque chalices we see in these Gothic and Renaissance cups a tendency toward elongation, and toward manifold curving and branching out. What is hereby lost in unity and simplicity is gained in variety, picturesqueness, and stateliness. Particularly effective in the Gothic specimens are the embossed bulbs, partly round, partly oval, which surround both the body and the cover of the goblets, reflecting the light at different angles and producing a fanciful play of color about them, — an effect which is still further heightened by the free use of enamel on the flat surfaces.

The second case [49], in the north wing, is entirely given over to pieces from the magnificent TABLE SERVICE OF THE CITY OF LÜNEBURG, one of the old Hanse towns. In the year 1600, this treasure consisted of some three hundred pieces; in consequence of the ravages of the Thirty Years' War and the destruction of civic independence in the seventeenth and eighteenth centuries, it dwindled down in course of time to thirty-seven, which are now in the possession of the Kgl. Kunstgewerbe-Museum at Berlin. Seventeen of these are reproduced here. Strikingly grotesque are the two lions, modifications of the mediaeval *aquamanile*, which were used after the banquet to pour water over the hands, while a large basin such as is placed in the middle of the case was held underneath. Two desert plates from the fifteenth century, supported by little Gothic pillars, are distinguished by purity of form and chasteness of ornament; the one shows sitting between the pillars the figures of the four Church Fathers, the other the symbols of the four Evangelists. Two loving cups, belonging to the sixteenth century, are noteworthy for the religious symbolism of their decorative detail. The one shows on its base the recumbent figure of the sleeping Jesse, the father of David;* from his body there grows a gnarly tree the branches of which spread over the cup, holding in their

* Cf. a similar representation of the pedigree of Christ on the ceiling of the Church of St. Michael at Hildesheim, a photographic reproduction of which is found on one of the pillars in the north aisle of the Museum.

embrace the relief busts of the royal ancestors of Christ, while on the top of the cover there rises from a flower the Virgin with the Child. The other cup gives a picture of militant Protestantism in the figure of Christ (serving as shaft of the bowl) treading upon the dragon of Popery. Every one of the pieces of the Lüneburg silver service was a gift made by a citizen to the town, in commemoration of some event of private or public importance. The treasure as a whole, therefore, is a striking instance of the spirit of civic devotion and pride which made possible the great era of German burgherdom in the fifteenth and sixteenth centuries.

The third case [50], in the south wing, contains a somewhat miscellaneous number of vessels, chiefly PLATE IN LATER RENAISSANCE, BAROQUE, AND ROCOCO MANNER. Civic art appears here to have been superseded by princely art. Splendor and elegance have taken the place of solidity and firmness. That, however, even in the courtly art of the *ancien régime* there was not a little of boldness of invention and delicacy of execution left, is proven by at least one specimen exhibited in this case, the exquisite little Nautilus goblet by a Berlin master of the beginning of the eighteenth century.


This whole collection of silverware, illustrating important phases in the development of national culture, is a most instructive supplement to the collection of monumental sculptures. It gives, besides, striking evidence of the high state of efficiency reached by the electrotype technique in contemporary Germany.

THIS description of the Germanic Museum of Harvard University in its present condition has, it is hoped, made it clear that even now this Museum contains a larger and more methodically selected number of reproductions of objects illustrating the history of Teutonic civilization than any other university museum either in America or Europe. Indeed, it may be said that, apart from the great and incomparable Germanisches National-muséum at Nürnberg (which, however, is largely intended as a storehouse of *original* works of the arts and crafts), no such attempt even as has been made here has been made anywhere else. How desirable it is to carry out on a large scale what has been begun so auspiciously, it is hardly necessary to point out. Even the objects collected thus far require for their proper housing and arrangement a building three times the size of the present one. And it is clear at first sight that the collection of monumental sculptures alone, in order to be fully representative, will have to be enlarged by many and important additions. There should be included, for instance: for the Romanesque period, the golden altar antependium and the Vincentius reliefs from the cathedral at Basle, the Hezilo chandelier from Hildesheim, the archaic reliefs in the Cathedral of Trèves, the choir screens of Halberstadt, the statues from the vestibule of Münster Cathedral, the Braunschweig Lion,

the tomb of St. Plectrudis in Cologne, the baptismal font of Liège, and a full representation of all the Bamberg monuments; for the Gothic period, a full representation of the sculptures from the west façade of Strassburg Cathedral, the sculptures from the vestibule of Freiburg Cathedral, the Wise and Foolish Virgins of Magdeburg Cathedral, sepulchral monuments and altar triptychs of the fourteenth and fifteenth centuries, such as by Pacher and Multscher; for the sixteenth century, a full representation of the work of Hans Brüggemann, Veit Stoss, Adam Kraft, Peter Vischer, Tilmann Riemenschneider; for the time from the seventeenth century on, characteristic examples of Baroque and Rococo sculpture, and as full a representation as possible of the work of Schadow, Rauch, Rietschel, and their modern successors.

The necessary prerequisite for such a collection would be a Hall of Sculpture, large enough to display the different periods in separate rooms, and thus to bring to view the sequence of the historical development. By means of galleries and alcoves, such a museum building, a tentative plan of which is given as a frontispiece of this pamphlet, would accommodate also the specimens of metal work and other forms of craft now in our possession or to be acquired, and it would even make possible the enlargement of the collection of pre-Karolingian antiquities, so as to give a comprehensive conspectus of the conditions of life among the various Germanic tribes in the first eight centuries, particularly the Franks, the Anglo-Saxons, and the Norse-

men. The prefixed sketches suggest what both the front elevation and the ground plan of the Germanic Museum of the future might be. Let us hope that the liberality of friends of German culture as well as of Harvard University will provide the means for such a building before long. The twenty-seven thousand dollars which, as the beginning of an "Emperor William Fund," have lately been raised for the endowment of the Museum, are an auspicious omen for the future development of this international undertaking. But at least three hundred thousand dollars are necessary to insure the worthy execution of the plans which I have here outlined.



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